



108

Greatest Of All Times

*globally selected
PERSONALITIES*

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13 Oct 1948 <::><::><::> 16 Aug 1997



To be a qawwal is more than being a performer, more than being an artist. One must be willing to release one's mind and soul from one's body to achieve ecstasy through music. Qawwali is enlightenment itself.

— Nusrat Fateh Ali Khan —

AZ QUOTES



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Nusrat Fateh Ali Khan

<https://realworldrecords.com/artists/nusratfatehalikhan/>

The late Nusrat Fateh Ali Khan is one of the key artists on Real World Records and certainly one of the most influential. His voice is universally recognised as one of the great voices in musical history and he was key in bringing the Qawwali music tradition to the Western world.

Qawwali is a form of Sufi devotional music popular in South Asia, particularly in areas with a historically strong Muslim presence, such as southern Pakistan and parts of North India.

Nusrat Fateh Ali Khan's legacy has enraptured millions across the globe with his magnificent and haunting voice. In his lifetime he collaborated with many Western musicians, including Peter Gabriel, Eddie Vedder and Michael Brook. His vocals appeared on soundtracks to films directed by Martin Scorsese, Oliver Stone and Tim Robbins.

'Seminal' is a word which often gets overused when describing great works of art but it is directly applicable to two of the albums he recorded for Real World Records, both of which were collaborations with Michael Brook: 1990's Mustt Mustt and 1996's Night Song. The latter was nominated for

a Grammy, and was described by Billboard as 'a work of great beauty... an album for the ages, defying genre and solidifying Khan's stature as one of the world's pre-eminent singers.'

In 1993, the late American singer-songwriter Jeff Buckley described Nusrat Fateh Ali Khan as 'my Elvis.'



Nusrat Fateh Ali Khan

Discography

https://en.wikipedia.org/wiki/Nusrat_Fateh_Ali_Khan_discography

Most of [Nusrat Fateh Ali Khan](#)'s early music was recorded with *Rehmat Gramophone House* later turned RGH Label. Throughout the '70s and early '80s Nusrat Fateh Ali Khan released hundreds of cassettes, most of them containing one or two lengthy songs. Chris Nickson, of [Global Rhythm](#), argues that *trying to make order of Khan's entire discography would be a nightmare*.^[1]

Nusrat Fateh recorded hundreds of albums around the globe. OSA, Birmingham released about 125 audio albums^[2] and 30-35 concert films. His international labels included [Real World Records](#), [Virgin Music](#), [Ocora](#), [World Music Network](#), [Shanachie](#), Nascente, American Records,^[3] [EMI](#) Arabia & France. He recorded 40-50 cassettes in Pakistan, many of which are available under the EMI Label. More than two decades after his death, music companies around the world are releasing new albums every year.

OSA Releases

- *Vol 1, Best of Shahenshah*
- *Vol 2, Tumhain Dillagi Bhool*
- *Vol 3, Je Toon Rab Noon Manana*
- *Vol 4, Wadah Kar Ke Sahjjan*
- *Gorakh Dhanda - Vol 05*
- *Yadon ke Sayeay - Vol 06*
- *Jani Door Gaye - Vol 07*
- *House of Shah - Vol 08*
- *Dam Dam Ali Ali - Vol 9*
- *Jhoole Laal - Vol 10*
- *Marhaba Marhaba - Vol 11*
- *Magic Touch - Vol 12*

- Shabads - Vol 13
- Mast Qalander - Vol 14
- Maikadah - Vol 15
- Bari Bari - Vol 16
- Nit Khair Mangan - Vol 17
- Mae Ni Mae - Vol 18
- Sham Savere - Vol 19
- Naat - Vol 20
- Bulle Shah - Vol 21
- Aansoo - Vol 22
- Mighty Khan - Vol 23
- Dhol Mahia - Vol 24
- Allah Hoo - Vol 25
- Chithhi - Vol 26
- Kali Kali Zulfon - Vol 27
- Sanson Ki Mala - Vol 28
- Saqi Mere Saqi - Vol 29
- Vird Karo Allah Allah - Vol 30
- Akhian - Vol 31
- Beh Ja Mahi - Vol 32
- Neendran - Vol 33
- Sanam - Vol 34
- Mere Man Ka Raja - Vol 35
- Piya Ghar Aaya - Vol 36
- Washington University - Vol 37
- Mast Nazron Se - Vol 38
- House of Shah 2 - Vol 39
- Kande Utte Mehrman Way - Vol 40
- Yadan - Vol 41
- *Jana Jogi De Naal - Vol 42*
- *Ali Maula - Vol 43*
- *Tere Main Ishq Nachaian*
- *Charkha Naulakha - Vol 45*
- *Kehde Ghar Jawan - Vol 46*
- *House Of Shah 3 - Vol 47*
- Jewel - Vol 48
- Mighty Khan 2 - Vol 49
- Must Mast 2 - Vol 50
- Bandit Queen - Vol 51
- Prem Deewani - Vol 52
- Kalam-e-Iqbal - Vol 53
- Ya Hayyo Ya Qayyum - Vol 54
- Chan Sajna - Vol 55
- Loay Loay Aaja Mahi - Vol 56
- Wohi Khuda Hai - Vol 57
- Pilao Saqi - Vol 58
- Samandar Maen Samandar - Vol 59

- Ishq - Vol 60
- Piala - Vol 61
- Kulli Yar Dee - Vol 62
- Gali Wichoon Kaun Langia - Vol 63
- Sufi Qawwalies - Vol 64
- Pyar Karte Hain - Vol 65
- Sorrows - Vol 69

Major international releases

- 1988. In Concert in Paris, Vol 1. Ocora.
- 1988. Shahan-Shah. RealWorld/CEMA.
- 1990. *Mustt Mustt*. RealWorld/CEMA. Collaboration with [Michael Brook](#).^[5]
- 1991. Magic Touch OSA.
- 1991. Shahbaaz. RealWorld/CEMA.
- 1991. The Day, The Night, The Dawn, The Dusk. Shanachie Records.
- 1992. *Devotional Songs*. Real World Records.
- 1992. Love Songs. EMI.
- 1993. Ilham. Audiorec.
- 1993. Traditional Sufi Qawwalis: Live in London, Vol. 2. Navras Records.
- 1994. Pakistan: Vocal Art of the Sufis, Vol 2 – Qawwali. JVC.
- 1994. Nusrat Fateh Ali Khan & Party. Real World Records.
- 1994. The Last Prophet. Real World Records.
- 1994. Traditional Sufi Qawwalis: Live in London, Vol. 4. Navras Records.
- 1995. Revelation. Interra/Intersound.
- 1995. Back to Qawwali. Long Distance
- 1996. In Concert in Paris, Vol. 3–5. Ocora.
- 1996. Qawwali: The Art of the Sufis. JVC
- 1996. *Night Song*. Real World Records.^[6]
- 1996. Dead Man Walking: The Score. Columbia/Sony^[7]
- 1996. *Intoxicated Spirit*. Shanachie Records.
- 1996. Mega Star. Interra.
- 1996. Bandit Queen. Milan.
- 1996. The Prophet Speaks. M.I.L. Multimedia.
- 1996. Sangam. EMI.
- 1997. Live In India. RPG.
- 1997. Akhian. M.I.L. Multimedia.
- 1997. Live in New York City. M.I.L. Multimedia.
- 1997. Farewell Song: Alwadah. M.I.L. Multimedia.
- 1997. In Concert in Paris, Vol 2. Ocora.
- 1997. Oriente/Occidente: Gregorian Chant & Qawwali Music. Materiali Sonori.
- 1997. *Dust to Gold*, Realworld Recordings.^[8]
- 1998. Allah & The Prophet. Ex Works.
- 1998. *Star Rise*: Remixes. EMI.^[9]
- 1998. Live at Royal Albert Hall. M.I.L. Multimedia.
- 1998. Missives from Allah. BCD.

- 1998. Imprint: In Concert. Hi Horse Records. (Selections from the 23 January 1993 concert at Meany Hall, University of Washington in Seattle, during Khan's residency at their Ethnomusicology program.)
- 1999. Peace. Omni Parc.
- 1999. Live at Islamabad, Vol 1–2. M.I.L. Multimedia.
- 1999. Passion. NYC Music.
- 1999. Visions of Allah. Ex Works.
- 1999. Swan Song. Narada.
- 2000. Jewel. MoviePlay.
- 2000. Live in London, Vol 3. Navras Records.
- 2001. Opus. Vanstory.
- 2001. The Final Studio Recordings. Legacy/Sony.
- 2001. Pukaar: The Echo. Navras Records.
- 2001. The Final Moment. Birdman Records.
- 2002. Body and Soul. RealWorld/CEMA.
- 2002. Sufi Qawwalis. Arc Music.
- 2004. Allah Hoo. Saregama.
- 2004. Aur Pyar Ho Gaya. Saregama.
- 2004. Ishq Da Rutba. Saregama.
- 2004. Kartoos. Saregama.
- 2004. Main Aur Meri Awargi. Saregama.
- 2004. Ye Jo Halka. Saregama.
- 2005. Nami Danam. JVC Compact Discs.
- 2010. Mitter Pyare Nu. Nupur Audio.
- 2024. [Chain of Light](#). Real World

Album features

- [Passion](#) (1989) – with [Peter Gabriel](#)
- [Only One](#) (1997) – with Mahmood Khan^[10]
- [Vande Mataram](#) (1997) – with [A. R. Rahman](#)

Film soundtracks

Bollywood soundtracks

- [Bandit Queen](#) (1994)
- [Aur Pyaar Ho Gaya](#) (1997)
- [Kartoos](#) (1999)
- [Kachche Dhaage](#) (1999)
- [Dillagi](#) (1999)
- [Dhadkan](#) (2000)

Western soundtracks

- [Last Temptation of Christ](#) (1988)
- [Dead Man Walking](#) (1996)
- [Bend It Like Beckham](#) (2002)^[11]

Singles

- Sohna Mukhra Vol. 82 - OSA
- Saqi Mere Saqi Vol. 29 - OSA
- Jana Jogi De Nal Vol 42. - OSA
- Jewel Vol 48. - OSA
- Masoom Vol. 66 - OSA
- Tauba - Hi-Tech Music
- Mere Rashke Qamar - Hi-Tech Music
- Mere Rashke Qamar (Complete Original Version) - Hi-Tech Music
- Mere Rashke Qamar (Duet Version ft. Naseebo Lal) - Hi-Tech Music
- Mere Rashke Qamar (ft. Rahat Fateh Ali Khan) - Hi-Tech Music
- Mere Rashke Qamar (Remix) - Hi-Tech Music
- Shikwa/Jawab-e-Shikwa Vol.72 - OSA
- Rehmat Ka Jhoomer Vol. 108 - OSA
- Haq Ali Ali Vol. 126 - OSA
- Sochta Hoon - Hi-Tech Music
- Dard-e-Gham - Venus Worldwide Entertainment
- Main Khuda Ki Sanaa Gaon Ga - MRC
- Mast Mast (Massive Attack Remix) - Real World Records/Virgin
- Dama Dum Mast - OSA

Films

Documentaries

- *Nusrat Fateh Ali Khan: le dernier prophète* (1996). Directed by Jérôme de Missolz.
- *Nusrat has Left the Building... But When?* (1997). Directed by [Farjad Nabi](#). (This 20-minute [docudrama](#) focuses on Khan's early career.)
- *A Voice from Heaven* (1999). Directed by Giuseppe Asaro. New York, NY: Winstar TV & Video. (This 75-minute documentary, available on VHS and DVD, provides an introduction to Khan's life and work.)
- *Samandar Main Samandar* (2007). A documentary aired on [Geo TV](#) detailing Khan's career.
- *The King of Qawalli* (2009). A short film aired on [Dawn News](#) about Khan's life and career.

Concert films

- *The JVC Video Anthology of World Music and Dance* (1990). Video 14 (of 30) (South Asia IV). Produced by Ichikawa Katsumori; directed by Nakagawa Kunikiko and Ichihashi Yuji; in collaboration with the National Museum of Ethnology, Osaka. [Tokyo]: JVC, Victor Company of Japan; Cambridge, Massachusetts: distributed by Rounder Records. Features a studio performance by Khan and Party (two Urdu-language songs: a [Hamd](#), and a [Manqabat](#) for [Khawaja Mu'inuddin Chishti](#). Filmed in Tokyo, Japan, 20 September 1987, for Asian Traditional Performing Arts).

- *Nusrat! Live at Meany* (1998). Produced by the University of Washington. 87-minute recording of a concert of 23 January 1993 at [Meany Hall](#), University of Washington in Seattle, during Khan's residency at the ethnomusicology program there.
- *Live in Concert in the UK*, (DVD, vols. 1–17) [OSA]; recorded between 1983 and 1993
- Akhiyan Udeek Diyan (DVD) [Nupur Audio]
- Je Tun Rab Nu Manauna (DVD) [Nupur Audio]
- Yaadan Vicchre Sajjan Diyan Aayiyan (DVD) [Nupur Audio]
- Rang-e-Nusrat (DVD, vols. 1–11) [Music Today]; recorded between 1983 and 1993 (same material as the OSA DVDs)
- VHS videotapes, vols. 1–21 [OSA]; recorded between 1983 and 1993 (same material as the OSA DVDs)
 - Luxor Cinema Birmingham (VHS vol. 1, 1979)
 - [Digbeth](#) Birmingham (VHS vol. 2, 1983)
 - St. Francis Hall Birmingham (VHS vol. 3, 1983)
 - Royal Oak Birmingham (VHS vol. 4, 1983)
 - Private Mehfil (Wallace Lawley Centre, Lozells Birmingham, November 1983) (VHS vol. 5)
 - Private Mehfil (VHS vol. 6, 1983)
 - Natraj Cinema Leicester (VHS vol. 7, 1983)
 - Live in Southall (VHS vol. 8)
 - Live in Bradford (VHS vol. 9, 1983)
 - Live in Birmingham (VHS vol. 10, 1985)
 - Allah Ditta Hall (VHS vol. 11, 1985)
 - Harrow Leisure Centre (VHS vol. 12)
 - University of Aston (VHS vol. 13, 1988)
 - Aston University (VHS vol. 14, 1988)
 - WOMAD Festival Bracknell (VHS vol. 15, 1988)
 - Live in Paris (VHS vol. 16, 1988)
 - Poplar Civic Centre London (VHS vol. 17)
 - Imperial Hotel Birmingham (VHS vol. 18, 1985)
 - Slough Gurdawara (SHABADS) (VHS vol. 19)
 - [Imran Khan](#) Cancer Appeal (VHS vol. 20)
 - Town Hall Birmingham (VHS vol. 21, 1993)

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All Time Favourite Nusrat Fateh Ali Khan Songs

Immerse yourself in the timeless magic of Nusrat Fateh Ali Khan with this collection of his all-time favorite songs. From the soulful 'Afreen Afreen' to his other captivating qawwalis, experience the unparalleled depth and emotion of his legendary music in this non-stop playlist.

https://www.youtube.com/watch?v=_jGO87koDzY

{1:02:23}

FOOC

Nusrat Fateh Ali Khan – 1996

<https://www.andrewwhitehead.net/fooc-nusrat-fateh-ali-khan-1996.html>

This is a piece I wrote for - and broadcast on - BBC radio's
'From Our Own Correspondent':



NUSRAT FATEH ALI KHAN - July 1996

Pakistan's most renowned singer has been visiting India - where he made an impassioned appeal for improved cultural links between the two feuding regional powers. Nusrat Fateh Ali Khan excels in a cultural form - qawwali singing - which is immensely popular in both countries. Andrew Whitehead met Mr Khan and attended his concert in Delhi, and reflects on the common cultural heritage which his music represents:

The moment I walked into the concert hall, I could sense the

atmosphere. Not simply anticipation and excitement. There was a raw edge to the emotions of those gathered for a rare performance in the Indian capital by Pakistan's foremost singer. Nostalgia, and a whiff of wistfulness. If only we could have avoided all this enmity between our countries, said my Indian companion, then hearing this wonderful voice could be a regular event, not once in a lifetime.

Nusrat Fateh Ali Khan has been just twice to India to perform in the past fifteen years. But when he does come, he feels very much at home. "I've toured the world as an ambassador of music for Pakistan", he declared in Delhi last week. "But it's only when I'm in India that I feel such peace and happiness."

He may hold a Pakistan passport, but the music Khan sings is part of a common culture - a cord which still binds India and Pakistan.

He's a qawwali singer. That doesn't really do justice to him. He's one of the most accomplished singers in the sub-continent, blessed with a powerful, spiritual, soaring voice. His family has, by all accounts, been singing Sufi Muslim devotional music for centuries - music which has always found an eager audience far beyond the ranks of the faithful.

Sufis are the mystics of the Islamic world. They have saints, shrines - the most revered being in India, at Ajmer. And in sharp contrast to most of their co-religionists, Sufis believe in music and song as a means of reaching God. Not the dirges which pass muster in some faiths as religious music. But powerful, highly-charged, sometimes frenetic songs, which give free rein to a most remarkable voice.

A voice much in demand - Khan has worked on the film scores of 'Dead Man Walking' and the 'Bandit Queen' and is now being sought for Hindi-language movies. Some of his best songs have been shamelessly plagiarised. In one case, what started off as a song of praise to God ended up accompanying

a raunchy dance number in a popular Indian film. As a result, just about everyone in Hindi-speaking North India knows Nusrat Fateh Ali Khan's music - even if they don't know the name.

He's now consciously trying to overcome the decades of suspicion which have soured relations between South Asia's two regional powers. As a Pakistani singer, he braved the wrath of hardline Hindu groups to come to Bombay to record his latest album, made in collaboration with one of India's leading poets.

Music, says Khan, gives people an opportunity to come together. The more cultural interchange there is, he says, the better the relationship: it will diminish hatred.

Pakistani artists such as Nusrat Fateh Ali Khan can come to perform in India - not that many do. The traffic in the other direction is still more restricted. There's no ban on Indian singers or musicians visiting Pakistan. But thinly concealed official disapproval, and formidable bureaucratic obstacles, mean that few take the trouble to do so.

In front of a galaxy of Delhi's great and good, rich and influential, at the concert last week, Nusrat Fateh Ali Khan delivered a few home truths to his government. "I get so much respect when I come here", he said. "Yet artists from here are not invited to Pakistan. I intend to advise our prime minister that she should let Indian performers travel there."

Pakistan's high commissioner - sitting in the front row alongside the American ambassador - smiled broadly, presumably to hide his embarrassment. The rest of the audience applauded enthusiastically.

Then the music began. A song in Punjabi delighted the large number of Sikhs in the audience. Khan is himself a Punjabi - a people cut in two by the partition of India. A rendition of a

number now more famous for its bowdlerised movie score namesake turned an already excited audience to fever pitch.

The distinctly stocky Khan, his hair sticky with sweat, plied the bellows of his harmonium by hand, as his manager whispered in his ear the words of the next couplet. His retinue of musicians were quite as spellbinding. Particularly the player of the sarangi - a twenty-four stringed instrument played with a bow, and reputed to be one of the most fiendishly difficult to master. Whatever gyrations Khan's voice performed, the sarangi managed to shadow.

Many must have mused, as they were making their way home, how it has come to be that a man singing what many Indians would regard as their music in their language comes from another country. Forty-nine years after partition, trade and travel between India and Pakistan is minimal. Indian films can't be shown in Pakistani cinemas. The two governments are not even on talking terms.

But as Nusrat Fateh Ali Khan declared, and as his music so powerfully demonstrates, the cultures of the two countries cannot be separated.

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Nusrat Fateh Ali Khan **Pakistan's 'fearless' Musical Icon**

<https://www.aljazeera.com/features/2022/8/16/nusrat-fateh-ali-khan-pakistans-fearless-musical-icon>

Author:

Usaid Siddiqui

Twenty-five years since his death, the legendary qawwali singer remains a major influence in the Indian subcontinent and beyond.



Nusrat Fateh Ali Khan at the WOMAD festival in Reading, UK.

Grammy winner and Pakistani singer [Arooj Aftab](#) said she has been a fan of qawwali maestro Nusrat Fateh Ali Khan's music since she was eight years old, as her parents would blast Khan's songs in the car when she was living in Saudi Arabia.

"I can never forget those versions of Nusrat's qawwalis, and how they resonated in my little body," the 37-year-old Brooklyn-based artist told Al Jazeera via email.

Qawwali, which means "utterance", is a form of Sufi devotional music with lyrics largely focusing on praising God, and the Muslim Prophet Muhammad and his son-in-law Imam Ali ibn Abi Talib.

Primarily sung in Urdu and Punjabi, and occasionally in Farsi, the genre dates back to the 13th century in the Indian subcontinent.

Salman Ahmad of Sufi rock band Junoon said the singing of the "Shahenshah-e-Qawwali" [King of Kings of Qawwali]

“transported the listener to higher dimensions of mystical ecstasy and a yearning for the divine”.

“His Pavarotti-like vocal range of low to high would just give me goosebumps ... his impeccable rhythm, pitch and the emotional tenor of his voice ... it was soul stirring,” the 58-year-old Ahmad told Al Jazeera from the Pakistani capital, Islamabad.

Ahmad said Khan had great stamina and could go into the small hours of the night performing without compromising the quality of his singing.



Khan performs at the 'Pakistan 4 U' live concert in the port city of Karachi.

Twenty-five years since his untimely death at the age of 48, Khan continues to inspire musicians in his home country and beyond. Songs like Dam Mast Qalandar and Ali Da Malang have been covered numerous times by artists across the subcontinent.

Rising qawwali stars and brothers Zain and Zohaib Ali say no matter where they travel to perform, audiences frequently ask them to play Khan's songs.

“There are maybe two or three of our songs that people want to hear ... mostly they are pleading with us to play their favourite Nusrat sahib [sir] qawwali,” Zain said from Lahore, Pakistan.

‘So creative and fearless’

Born in Faisalabad, Pakistan in 1948, and hailing from a family of well-known qawwali singers, Khan also sang ghazals – a form of romantic love and loss-themed poetry.

Khan began performing in the late 1960s. He received numerous awards worldwide, including the President of Pakistan’s Award for Pride of Performance in 1987 for his musical contributions to the country.

Junoon’s Ahmad believes what made Khan stand out among other qawwals was his willingness to experiment with styles of music.

“Khan was so creative and fearless,” he told Al Jazeera from Islamabad, Pakistan.

“He could jam with anyone ... whether it was me or Jeff Buckley. He had no boundaries,” Ahmad said, adding that Khan took risks unlike the “purist” qawwals – citing the late singer’s collaborations with Indian and Western song-makers.

Renowned Indian lyricist and songwriter Javed Akhtar and Grammy-winning composer AR Rahman both worked with the Pakistani icon.



Khan with late American musician Jeff Buckley in New York City. Buckley once said the Pakistani qawwal was his ‘Elvis’.

The 1996 ghazal Afreen, Afreen, written by Akhtar, remains one of Khan’s most well-known songs. The 2017 [Coke Studio](#) version of the track performed by Momina Muhtesan and Khan’s

nephew Rahat has more than 370 million views to date on YouTube.

Rahat, Khan's protege and musical heir, has had tremendous success in India as a playback singer – including for his improvisations of Khan's qawwalis, tailored to suit musical preferences of Bollywood fans by using instruments such as guitars, synthesisers and saxophones to produce a poppier sound.

In the West, Khan first came to prominence in July 1985 [when he performed](#) at the World of Music, Arts and Dance (WOMAD) festival, co-founded by British singer-songwriter Peter Gabriel.

The concert, which was released as a live album in 2019 by Gabriel's Real World Records, served as a stepping stone for Khan's popularity across the world – and his future collaborations with Western musicians.

In 1990, Real World Records released Khan's first fusion album Mustt, Mustt in collaboration with Canadian guitarist and composer Michael Brook. Six years later, Khan and Brook's second album Night Song was released, garnering a Grammy nomination for Best World Music Album.

The New York Times [called the fusion album](#) a “Westerner's dream of mysticism”, while [Billboard USA](#) called it “an album for the ages, solidifying Khan's stature as one of the world's pre-eminent singers”.



**Khan performing with his band at a World Music Institute
concert at Town Hall, New York.**

Speaking from Los Angeles, Brook told Al Jazeera that Khan was one of the “best singers” of the 20th century. “He is definitely in my top 10,” Brook said.

Having worked with him and watched him perform multiple times, Brook said Khan had a “magic stardust” quality whose passion and charisma “transcended both language and musical style ... in a way that deeply connected with people”. Khan was selected by National Public Radio as part of their [50 Great Voices](#) series.

Khan also contributed his voice to Western movies, most famously for the soundtrack of Martin Scorsese’s Last Temptation of Christ composed by Gabriel, and Dead Man Walking with Pearl Jam singer Eddie Vedder.

Musical influence

Brothers [Zain and Zohaib Ali](#) said Khan took a centuries-old art form and “made it easy” for today’s qawwals to keep the tradition alive in the 21st century.

“The qawwals who came before Khan Sahib would perform one qawwali for more than an hour, with whole shows going on for more than eight or nine hours a day. When Khan took up the mantle in the 80s and 90s, he figured that was not feasible – as most people didn’t have that much time to spare,” Zain said.

According to the 31 year old, Khan helped “modernise” the genre – while keeping intact its basic structure – by shortening qawwalis to 15-25 minutes, making them more accessible to a wider audience.

“Much of the qawwali played today is derived from Khan Sahib’s work,” Zain said.



Salman Ahmad, left, on stage with Khan, right, performing at a fundraiser in 1990 for former cricketer and ex-Pakistani PM Imran Khan's cancer hospital in Lahore.

Moreover, Zohaib noted that Khan's large body of work has provided "more than enough material" for him and others to continue learning the Sufism-inspired art form for generations.

"Even today, despite being in this profession for over a decade, I'll come across a Nusrat song or qawwali that I have never heard before," Zohaib, 26, said. According to [Guinness World Records 2001](#), Khan had released 125 albums – the most by any qawwali artist.

Junoon's Ahmad, who was introduced to Khan by former cricketer and ex-Pakistani Prime Minister Imran Khan, said he owed the qawwal a "debt of gratitude" for the success in his musical career over the past three decades.

The band's fourth studio album, *Azadi*, was "inspired by what I learned performing with Ustad [master] Nusrat", Ahmad said,

including the decision to use no Western drum sets in the 13-track playlist, and relying heavily on tablas and dholaks – local hand drums used extensively in qawwalis.

‘Timeless, ageless’

A month or so before Khan’s death, Ahmad said he attended a private performance of his and recalled how he was “not looking well at all”.

“He had been undergoing kidney dialysis ... and I remember telling my wife that I wish he would take a break. He was doing too much.”

Not long afterwards, Khan fell gravely ill and was flown to London for treatment at the Cromwell Hospital, where he was pronounced dead on August 16, 1997 after suffering a heart attack.

Canadian composer Brook told Al Jazeera Khan was “cut down in his prime” – a time he personally felt the qawwal was starting to become “very intriguing” with the fusion song-making process the two musicians had embarked on.

Nevertheless, musicians like Ahmad and Aftab are certain that Khan’s body of work will remain relevant for decades to come.

“In the West, just like rock bands continue to reference the likes of The Beatles and Led Zeppelin, Ustad Nusrat’s songs will continue to be consciously or unconsciously sampled by the Indian and Pakistani singers,” Ahmad said. “His music is timeless and ageless. It will never die.”

For Aftab, Khan’s music was a “once in a lifetime kind of sound”.

“The command he had over the hours-long pieces was not only arresting but also invoked and invited a freedom to the listener,” she said.”

“He freed a lot of voices ... and he continues to do so, unparalleled.”

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https://en.wikipedia.org/wiki/Nusrat_Fateh_Ali_Khan

Ustad

Nusrat Fateh Ali Khan

PP

نصرت فتح علی خان



Khan performing at the Royal Albert Hall

Born	Pervez Fateh Ali Khan 13 October 1948 Lyallpur , West Punjab , Dominion of Pakistan (present-day Faisalabad , Punjab , Pakistan)
Died	16 August 1997 (aged 48) London , England
Burial place	Jhang Road Graveyard, Faisalabad
Other names	King of Kings of Qawwali (Shahenshah -e- Qawwali)
Occupations	<div><ul style="list-style-type: none">• Singer• songwriter• musician• music director</div>
Spouse	Naheed Nusrat (m. 1979)
Children	Nida Nusrat
Father	Fateh Ali Khan
Relatives	<div><ul style="list-style-type: none">• Farrukh Fateh Ali Khan (brother)</div>

	<ul style="list-style-type: none"> • Rahat Fateh Ali Khan (nephew)
	Musical career
Genres	<ul style="list-style-type: none"> • Classical • folk (Punjabi) • sufi • world
Instruments	<ul style="list-style-type: none"> • Vocals • harmonium • tabla
Years active	1964–1997
Labels	<ul style="list-style-type: none"> • Real World • OSA • EMI • Virgin Records

Ustad Nusrat Fateh Ali Khan نصرت فتح علی خان **PP** ([Punjabi](#): علی فتح علی خان)

غان, pronounced [nʊsˈrət ˈfətə(ɦ) əliː ˈxɑː]; born **Pervez Fateh Ali Khan**; 13 October 1948 – 16 August 1997), also known by his initials **NFAK**, was a Pakistani singer, songwriter, and music director. Ustad was primarily a singer of [qawwali](#), a form of [Sufi devotional music](#). Often referred to as the "Shahenshah-e-Qawwali" (the King of Kings of Qawwali), he has been recognized as one of the [50 Great Voices](#) by [NPR](#) and [200 Greatest Singers of All Time](#) by [Rolling Stone](#). [The New York Times](#) named Khan the greatest [qawwali singer](#) of his generation. Credited with introducing Qawwali music to international audiences, he was known for his vocal abilities and could perform at a high level of intensity for several hours.

Born in [Lyallpur, West Punjab](#), Khan had his first public performance at the age of 15 at his father's [chelum](#). He became the head of the family qawwali party in 1971 and brought his unique style of [sargam](#), [khayal](#), and [rhythm](#) to his family's legacy. He was signed by [Oriental Star Agencies](#), [Birmingham](#), England, in the early 1980s. Khan went on to release movie scores and albums in Europe, India, Japan, [Pakistan](#), and the U.S. He engaged in collaborations and experiments with [Western](#) artists, becoming a well-known [world music](#) artist. He toured extensively, performing in over 40 countries. In addition to popularising qawwali music, he also had a

profound impact on contemporary South Asian popular music, including [Pakistani pop](#), [Indian pop](#), and [Bollywood music](#). He was also a master of [Hindustani classical music](#).

(☺)@@@@@@@@@@@@@☺

ALBUMS

Visit these Web Links for his **ALBUMS**

- [01] <https://petergabriel.com/news/lost-album-by-the-late-nusrat-fateh-ali-khan/>
- [02] <https://open.spotify.com/artist/5HcunTidTUroaf8V0iJcvI>
- [03] <https://genius.com/artists/Nusrat-fateh-ali-khan/albums>
- [04] <https://music.apple.com/ca/album/salaam-vol-68/215183166>
- [05] <https://klofmag.com/2024/06/nusrat-fateh-ali-khan-chain-of-light-lost-album/>
- [06] https://www.discogs.com/artist/12822-Nusrat-Fateh-Ali-Khan?srltid=AfmBOoqCt_bmoaUeokm2YFL9yAscWtpTMKXAkF6FVYnInYV1vTrGicdq
- [07] <https://www.deezer.com/en/artist/2907>
- [08] <https://gaana.com/artist/nusrat-fateh-ali-khan/albums>
- [09] <https://www.jiosaavn.com/album/nusrat-fateh-ali-khan-vol.-3/QLRXQha7jY8>
- [10] <https://www.allmusic.com/artist/nusrat-fateh-ali-khan-mn0000887719>

Awards & Titles

<https://nusratonline.com/blog/legacy/awards-titles/>



Nusrat Fateh Ali Khan

The world of awards always falls too short in front of a great man of stature of Nusrat Fateh Ali Khan. No award can exceed the Unimaginable Enduring love and respect poured by millions of fans and thousands of artists around the globe on Nusrat Fateh Ali Khan. Once a magazine wrote "Nusrat's voice has conquered more Alexander's sword". World knows that the statement was true. However for the very simple and humble Nusrat, the greatest achievement ever always remained the same "A fan liking his song".

Lists Featuring Nusrat Fateh Ali Khan

1. *Mojo 100 Greatest Singers of All Time*
2. *The 20th Century Greatest Hits: What works of Art should be remembered and why*
3. *Artists, writers, and musicians: an encyclopedia of people who changed the world*
4. *The 100 Greatest Stars Of 20th Century.....Q Magazine (August 1999)*
5. *Top 12 Artists and Thinkers in the last 60 years.....TIME Magazine,2006*
6. *50 Most Influential Artists Of Music SPIN Magazine,1998*
7. *NPR 50 Great Voices..... National Public Radio,USA,2010*
8. *20 Most Iconic Musicians From Past 50 Years CNN,2010*
9. *100 Minorities who changed the World:by Sacred-Bridge*
10. *Spin Magazine 100 greatest singers*
11. *UGO, Best Singers of All Times*



Nusrat and party after receiving The Grand Prix

Nusrat Receiving Award in UK

Major Awards :- (in chronological order)

- Best Qawwal 1982 Punjab Youth Academy Lahore
- Award by Cultural Association of Pakistan
- Pride of Performance Presidential Award Government of Pakistan
- Grand Prix 1989 Deola France
- 5th Asian Traditional Performing Art Festival Japan Foundation (Best Singer)
- Award for Great Contribution to Qawwali by Pakistan Workers Association London
- Shield Presented by Urdu Revival and Cultural Society South Africa
- For Services to Pakistan Music by Pakistan Welfare Association Birmingham UK
- Award Presented by His Worship Councillor Frank Carter Lord Mayor Birmingham
- Dycct Award
- Adelaide Music Festival, Most Popular Singer (1992)
- UNESCO Music Prize (Greatest Musician, 1995)
- Young Writers Award, Italy
- Grand Prix des Amériques at Montreal World Film Festival for exceptional contribution to the art of cinema.(1996)

- Two Grammy Nominations (1997, for fusion work)
- "Legends" award at the UK Asian Music Awards (2005)



Grand Prix, Awarded to NFAK by France in 1989

Titles

- A voice from Heaven
- Shahanshah-e-Qawwali
 - Khusrau-e-Sani
- Ustad Nusrat Fateh Ali Khan
- Doctor Nusrat Fateh Ali Khan
- Professor Nusrat Fateh Ali Khan
- Niak Nusrat Fateh Ali Khan
- Best Qawwal Graduate Award
 - Peace Award Faisalabad
 - Living Legend
- Guders Award Faisalabad
 - Super Star of Music
 - Popular Voice of Islam
 - Power of Pakistan
- Pakistan's Wall of Sound
 - A Man Called Qawwali
- Nusrat the Magnificent
 - Singing Buddha
 - Shining Star of Music

- Messenger of Peace
- De Jays Award
- Inner Wheel Club of Lahore
- The Legend of Music World Raja Entertainers
- Shaharyar-e-Mosseqi

Khan is widely considered to be the most important qawwal in history. In 1987, Khan received the President of Pakistan's Award for Pride of Performance for his contribution to Pakistani music. In 1995 he received the UNESCO Music Prize. In 1996 he was awarded Grand Prix des Amériques at Montreal World Film Festival for exceptional contribution to the art of cinema. In the same year, Khan received the Arts and Culture Prize of the Fukuoka Asian Culture Prizes. In 2005, Khan received the "Legends" award at the UK Asian Music Awards. Time magazine's issue of 6 November 2006, "60 Years of Asian Heroes", lists him as one of the top 12 artists and thinkers in the last 60 years. He also appeared on NPR's 50 Great Voices list in 2010. In August 2010 he was included in CNN's list of the twenty most iconic musicians from the past fifty years. In 2008, Khan was listed in 14th position in UGO's list of the best singers of all time.

Many honorary titles were bestowed upon Khan during his 25-year music career. He was given the title of Ustad after performing classical music at a function in Lahore on his father's death anniversary.

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Nusrat Fateh Ali KHAN

Arts and Culture Prize 1996

<https://fukuoka-prize.org/en/laureates/detail/fcc94544-4246-4a95-9ca4-62de4004a265>

Arts and Culture Prize 1996 [7th]
Nusrat Fateh Ali KHAN

Qawwali Singer
 Born October 13, 1948 (aged 47)



Ustad Nusrat Fateh Ali Khan is a remarkable Pakistani vocalist. He has achieved great success in inheriting and further developing the tradition of qawwali, Islamic mystic songs. Perhaps his greatest contribution to the world lies in the promotion of cultural exchange between the East and the West that has come about through his music. His superb musical sense and eloquent vocal expressions have allowed him to transcend the bounds of the qawwali genre and create music that crosses over several genres. His music has had considerable influence on both the Western and Japanese music worlds.

The details of title, age, career and award citation are at the time of announcement of the Prize.

Award Citation

Ustad Nusrat Fateh Ali Khan is a prominent Pakistani singer famous around the world. He was born to a distinguished family from Jalandhar with a 600 year-long tradition of performing qawwali, Islamic songs of praise. His deceased father and uncles are still remembered as great masters of qawwali. Mr. Nusrat began to seriously pursue a qawwali career only after the death of his father. However, since his debut in 1965 as the lead singer of his group, he has distinguished himself as a qawwal--a singer of qawwali music. He is now known as the "Shahansha-e Qawwali"--the King of Qawwali. Mr. Nusrat continues to perform qawwali in religious rites--the original form in which qawwali is sung--at mausoleums of revered saints in Pakistan, which at the same time giving concerts at more conventional venues. In 1979, he was

accorded the rare honor of performing inside one of the most prestigious shrines in the subcontinent, the shrine of Sufi Saint Moinuddin Chishti in Ajmer, India. The superb singing talent and musical skill of this great master of qawwali, along with his strong command of Urdu, Farsi (Persian), and his native language, Punjabi, have enabled him to sing the mystic poetry written in these languages with fluency and expressiveness. He is also famous for his unparalleled repertoire, which extends to several thousands of songs. In appreciation of his excellence, the Government of Pakistan awarded him the President's Pride of Performance in Art in 1987.

In the summer of 1985, Mr. Nusrat performed at the World Music Arts and Dance festival (WOMAD) in London, where he stood out as the most promising singer. After the success of that summer, he began to perform his music without regard to genre or tradition. His various experimentations, such as the use of scat-like singing improvisation, brought a fresh breeze into the traditional world of qawwali. This new openness led to the popularization of Sufi music across both geographical and musical boundaries. His concerts in Paris in 1985 and 1988 were received with great enthusiasm as his amazing vocal performances produced a craze for his music throughout Europe. His first visit to Japan took place in 1987, at the invitation of the Japan Foundation. His participation in seminars and his performances at the 5th Asian Traditional Performing Art Festival and subsequent concerts in Japan have earned him a steadily increasing number of fans in this country. He has also released several CDs in Japan, and performed in a number of successful large-scale concerts all over the world.

Ustad Nusrat Fateh Ali Khan's accomplishments have contributed both to the succession and advancement of the qawwali tradition, and to the popularization of South Asia's outstanding traditional music culture around the world.

Moreover, he has brought innovation into the sphere of the qawwali by taking advantage of his artistic gifts and flexibility to transcend the rules imposed by tradition. These achievements, taken together, have had an immeasurable impact on cultural exchange between the East and the West; led to the enhancement of both cultures, and thus make Ustad Nusrat Fateh Ali Khan particularly worthy of receiving the Arts and Culture Prize of the Fukuoka Asian Cultural Prizes.

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What is Qawwali?

<https://realworldrecords.com/features/blogs/what-is-qawwali-a-beginners-guide/>

The term 'Qawwali' is Arabic for 'utterance', and it refers to the devotional music of the Sufis, the mystics of the Islamic religion. The term includes both the medium and its performance.

Qawwals of the late 20th Century such as Nusrat Fateh Ali Khan and The Sabri Brothers might have attracted Western attention to the genre (as has its appropriation by Bollywood films), but Qawwali has its origins in the 12th century when the great Sufi saint Hazratja Khawaja Moin-Ud-Din Chishtie travelled to India to bring the message of Islam to the Hindu nation.

Realising the latter appreciated the power of music over words, he decided that singing the praises of Allah was the only way to go, and Qawwali has continued to stir the hearts of performers and listeners ever since.

Performers believe they have a religious mission: to evoke the name of Allah via rhythmic handclapping, percussion, harmonium and a vast repertoire of sung poetry. A group of Qawwals is made up of a lead singer, one or two secondary singers and musicians, and wildly clapping junior members. By repeatedly and hypnotically chanting salient phrases, they transport audiences to a spiritual nirvana, a trance-like state that some describe as akin to flying. Qawwali evokes the name of Allah in many languages, from its original Persian to Punjabi, Urdu, Arabic and other languages of India and Pakistan, though the medium's passion and intensity has the ability to move even Western ears.

Traditional Qawwali performances, or mahfils, are intimate gatherings which see listeners sitting on the ground rather than on seats. This setting, traditionalists believe, brings them closer to God— a state unattainable in the stadium-size affairs commanded by the likes of Nusrat Fateh Ali Khan. Nevertheless, large concerts by Nusrat and The Sabri Brothers still had audience members whirling like dervishes.

Similarly, the tradition of giving *nazar*, small devotional gifts of paper money, is made easier in an informal mahfil than clambering stagewards over hundreds of concert chairs. The act of *nazar* is all-important in reminding such world-famous musos of their humble duty. A duty passed down from generation to generation—both Nusrat and The Sabris have a Qawwali lineage of master-pupil relationships stretching back hundreds of years— with the lead Qawwal defined both by his (women are forbidden to sing

Qawwali) talent and ability to memorise and deliver the repertoire.

Qawwals such as Real World artists Nusrat Fateh Ali Khan and The Sabri Brothers have been credited with introducing the beautiful medium to the West, with the former collaborating with Canadian producer **Michael Brook** to mix devotional song with ambient, dub-fuelled fusion on the seminal albums **Mustt Mustt** (1990) and **Night Song** (1996).

Sufism

Sufis believe that they are following the same path as the original seekers of truth who have existed from the beginning of mankind. The word 'sufi' comes from the Persian word 'saaff', meaning 'pure'.

There are various schools of thought that can be traced back to different gurus who in turn can be traced back to the prophet Mohammed.

Also, visit these Web Links:

- 01] <https://asiasociety.org/qawwali-sufi-ritual-commercial-pop>
- 02] <https://www.sahapedia.org/the-journey-of-qawwali-through-the-indian-subcontinent>
- 03] <https://asianartsagency.co.uk/a-brief-introduction-to-qawwali-music-music-of-the-mystics/>
- 04] <https://www.tbsnews.net/analysis/historical-and-spiritual-origins-qawwali-358981>
- 05] <https://en.wikipedia.org/wiki/Qawwali>





INSTRUMENTS

Duduk

A small oboe-like instrument with a very large reed and a sweet melancholy tone. The haunting wistfulness of the instrument can be mesmerising in the hands of a skilled player. The same instrument is known as a *mey* in western Turkey.

Dholak

A double-headed drum tapering at both ends, made from a piece of hollowed tree trunk and played with the fingers and the palms. It comes from North Indian folk tradition and is widely used by bhangra bands, as well as Qawwali groups, although the playing techniques are different.

Tabla

A set of two small drums played with the palms and fingertips, and capable of producing an incredible range of sounds and textures. The name is an abbreviation of *tabla-bayan*, bayan meaning left, which is where the drum is positioned. The tabla is made of wood and the bayan of metal, both have heads made of skin, with a paste of flour and iron filings in the middle.

Rabbabah

A two-stringed horsehair instrument made from coconut shells and fish skin, where a bow slides, strikes and bounces off the horsehair. It is the favoured axe of the *sha'ir* —the epic poets— and the *muganni sh'abiyyah* —the folk singers of the Nile valley.

Composition of a Qawwali Party

A group of qawwali musicians, called a party (or **Humnawa** in [Urdu](#)), typically consists of eight or nine men including a lead singer, one or two side singers, one or two [harmoniums](#) (which may be played by the lead singer, side singer or someone else), and percussion. If there is only one percussionist, he plays the [tabla](#) and [dholak](#), usually the tabla with the dominant hand and the dholak with the other one (i.e. a left-handed percussionist would play the tabla with his left hand). Often there will be two percussionists, in which case one might play the tabla and the other the dholak. There is also a chorus of four or five men who repeat key verses, and who aid percussion by hand-clapping.

The performers sit cross-legged on the ground in two rows — the lead singer, side singers and harmonium players in the front row, and the chorus and percussionists in the back row.

Before the fairly recent introduction of the harmonium, qawwalis were usually accompanied by the [sarangi](#). The sarangi had to be retuned between songs; the harmonium didn't, and was soon preferred.

Women used to be excluded from traditional Muslim music, since they are traditionally prohibited from singing in the presence of men. These traditions have changed, however, as is evident by the popularity (and acceptance) of female singers such as [Abida Parveen](#). However, qawwali has remained a predominantly male business and there are still not many mainstream female qawwals.

Musical Structure of Qawwali

The longest recorded commercially released qawwali runs slightly over 115 minutes (Hashr Ke Roz Yeh Poochhunga by [Aziz Mian Qawwal](#)). The qawwali maestro [Nusrat Fateh Ali Khan](#) has at least two songs that are more than 60 minutes long.

Qawwalis tend to begin gently and build steadily to a very high energy level in order to induce hypnotic states both among the musicians and within the audience. Almost all Qawwalis are based on a [Raga](#) from the [Hindustani classical music](#) tradition. Songs are usually arranged as follows:

1. They start with an instrumental prelude where the main melody is played on the harmonium, accompanied by the tabla, and which may include improvised variations of the melody.

2. Then comes the [alap](#), a long tonal improvised melody during which the singers intone different long notes, in the raga of the song to be played.
3. The lead singer begins to sing some preamble verses which are typically not part of the main song, although thematically related to it. These are sung unrhythmically, improvised following the raga, and accompanied only by the harmonium. After the lead singer sings a verse, one of the side singers will repeat the verse, perhaps with his own improvisation. A few or many verses will be sung in this way, leading into the main song.
4. As the main song begins, the tabla, dholak and clapping begin. All members join in the singing of the verses that constitute the refrain. The lyrics of the main verses are never improvised; in fact, these are often traditional songs sung by many groups, especially within the same lineage. However, the tunes are subtly improvised within the framework of the main melody. As the song proceeds, the lead singer or one of the side singers may break out into an alap. [Nusrat Fateh Ali Khan](#) also popularised the interjection of [sargam](#) singing at this point. The song usually builds in tempo and passion, with each singer trying to outdo the other in terms of vocal acrobatics. Some singers may do long periods of sargam improvisation, especially alternating improvisations with a student singer. The songs usually end suddenly.

The singing style of qawwali is different from Western singing styles in many ways. For example, in words beginning with an "m", Western singers are apt to stress the vowel following the "m" rather than the "m" itself, whereas in qawwali, the "m" will usually be held, producing a muted tone. Also in qawwali, there is no distinction between what is known as the [chest voice](#) and the [head voice](#) (the different areas that sound will resonate in depending on the frequency sung). Rather, qawwals sing very loudly and forcefully, which allows them to extend their chest voice to much higher frequencies than those used in Western singing, even though this usually causes a more noisy or strained sound than what would be acceptable in the West.

#####

Notable Qawwals of the past 70 years

- [Aziz Mian](#)
- [Badar Ali Khan](#), (also known as Badar Miandad)
 - [Bahauddin Qutbuddin](#)
 - [Fateh Ali Khan](#)
 - [Prabha Bharti](#)

- [Habib Painter](#)
- [Iqbal Hussain Khan Bandanawazi](#)
 - [Munshi Raziuddin](#)
 - [Nizami Bandhu](#)
- [Nusrat Fateh Ali Khan](#)
 - [Sabri Brothers](#)
 - [Wadali Brothers](#)
 - [Warsi Brothers](#)
 - [Qutbi Brothers](#)

Current and Recent Qawwals

- [Ateeq Hussain Khan](#)
- [Abdullah Manzoor Niazi](#)
 - [Faiz Ali Faiz](#)
 - [Fareed Ayaz](#)
 - [Dhruv Sangari](#)
- [Rahat Fateh Ali Khan](#)
 - [Sukhawat Ali Khan](#)
 - [Rizwan Muazzam](#)
- [Waheed and Naveed Chishti](#)
 - [Warsi Brothers](#)
 - [Qutbi Brothers](#)
- [Tahir Faridi Qawwal](#)
- [Aminah Chishti Qawwal](#)^[27]
 - [Amjad Sabri](#)
 - [Abida Parveen](#)
 - [Sanam Marvi](#)
 - [Nooran Sisters](#)
 - [Abi Sampa](#)







QUOTES

of

Nusrat Fateh Ali Khan

- ❖ A performer learns with experience and with age. I did not know the future when I left home and started out to begin my career: I started qawaali; then I met Peter Gabriel and was exposed to a lot of new ideas.
- ❖ As the times change, people change, and so do their tastes, so I try to understand what the public wants, what they require. I have tried to make the music a bit easier for them to understand.
- ❖ My father gave me formal education in raagdari. He died in Lahore in 1964 when I was 13. I was in the tenth year of school, and my father's brother took me into the qawwali ensemble and started giving me formal education in qawwali.
- ❖ There are two languages that I love: Farsi and Panjabi. Because the depth of Sufi thought in these two languages cannot be found in any other language.
- ❖ From childhood, I had been instructed in the tablaa by my father, along with the astaaais and antaraas specific to our Gharana.

- ❖ I am not a Sufi, but I follow the Sufi.
- ❖ Music has no language. It's a universal tool for healing hearts and connecting souls.
- ❖ The purpose of my music is to spread love, peace, and spirituality among all.
- ❖ When I sing, I can feel the divine energy flowing through me.
- ❖ Music is the bridge between heaven and earth.
- ❖ Sufi music is not just a genre; it's a means to reach a higher state of consciousness.
- ❖ My voice is my instrument, and through it, I express my deepest emotions.
- ❖ To truly understand my music, you need to listen with your soul, not just your ears.
- ❖ The voice is the most powerful instrument, capable of expressing emotions beyond words.

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